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NUMBER 3 JANUARY, 1921

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HARVARD LIBRARY NOTES

CAMBRIDGE: PRINTED AT THE
HARVARD UNIVERSITY PRESS

HARVARD LIBRARY

NOTES

JANUARY No. 3 1921

MRS. ALEXANDER HAMILTON RICE and her children, George D. Widener and Mrs. Fitz Eugene Dixon, have given $150,000 to the Harvard Endowment Fund in memory of Mrs. Rice's son, Harry Elkins Widener '07. This fund is to be held intact as a maintenance fund for the Library, for which Mrs. Rice, then Mrs. George D. Widener, gave the Harry Elkins Widener Building dedicated with appropriate ceremonies on Commencement Day, 1915. E. H. W.

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MR. RANDOLPH EDGAR of Minneapolis, gave the Library a complete set of first editions of the writings of Frank Norris. With these is the manuscript of 'McTeague.' All of Norris's manuscripts except this one and 'Vandover and the Brute,' were destroyed in the fire at San Francisco following the earthquake. The warehouse where these were stored was burned to the ground. By some curious providence, one crate which contained these two was saved. It was only after several years that the manuscript of 'Vandover and the Brute' was identified and the story published in 1913.

Both 'McTeague' and 'Vandover and the Brute' were partly written while Norris was residing in Grays Hall, taking a year's graduate work in 'English 22,' under Professor Lewis E. Gates. When 'McTeague' was published in 1899, it was dedicated to Mr. Gates.

The manuscript will be on exhibition for a short time in one of the Treasure Room cases. F. V. L.

DR. H. G. LEACH, curator of Scandinavian literature and secretary of the American-Scandinavian Foundation, recently entrusted to the Catalogue Department the compilation of a selected list of books in English about Scandinavia and English translations of Scandinavian authors. The list was designed chiefly for women's clubs and the general public, and was limited to 500 titles. A tentative selection had already been made from a list of 1000 titles sent by the Foundation. Following Bay's bibliography, the lists in the Statesman's Yearbook, and other sources, Miss Tucker and Miss Taylor, with the assistance of Mr. Ernolv, added many titles, rejecting a corresponding number, verified each work as to author, title, and imprint, and put the list in final form for printing. M. M. T.

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MISS LOUISE M. TAYLOR of the Catalogue Department has accepted the librarianship of the Essex Institute, Salem.

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MRS. LIVINGSTON has printed privately 'Bibliographical Data relating to a Few of the Publications of Algernon Charles Swinburne with Notes on the Priority of Certain Claimants to the Distinction of Editio Princeps.' The practice of stamping on each accession the date when it comes into the possession of the Library enabled Mrs. Livingston to establish several rather interesting facts. 'A Song of Italy,' which Swinburne wrote for the purpose of reading it to Mazzini on March 30th, 1867, was sent to his American publishers, Ticknor and Fields, so promptly that they were able to present a copy of their printed edition to the Library on April 27th. Even more remarkable is the fact, if the statement made by Swinburne's biographer may be relied on, that 'at Christmas, 1879, Swinburne was feverishly engaged in completing his 'Study of Shakespeare' which appeared

early in the following year,' that the Boston Public Library stamped its copy of the American edition on December 23, 1879.

* * *

MR. AND MRS. WILLIAM FARNSWORTH have recently placed in the panel over the mantel in the Farnsworth Room, a painting by Pierre Laurens of Paris. It is a symbolic decoration rather than a formal picture. It carries out the sentiment embodied in every detail connected with the establishment of this room, which is Harvard's first war memorial. In the middle, at the bottom, lies an open book upon which is engrossed a quotation from Plato's Menexenus. Translated this reads,

> 'For our life will have the noblest end
> which is vouchsafed to man and should
> be glorified rather than lamented.'

In a letter to Mrs. Farnsworth, the artist writes:

'Comme je vous l'écrivais cet hiver, la composition du panneau est la même que celle que je vous avais proposée. La figure qui porte la lampe est drapée de blanc, le cercle qui l'encadre est formé d'une couronne de laurier. Ce qui sera nouveau pour vous, quant à la conception générale de l'ouvrage, c'est la décoration des surfaces comprises entre la couronne et le bord extérieur du panneau. En bas, au centre, s'étale le Livre ouvert, gardien des enseignements du passé. Autour de lui, parmi des gerbes de feuilles de chêne sont posés, d'un côté (à droite) le glaive voilé et le casque — de l'autre côté la lyre; auprès d'elle l'écritoire, dans laquelle trempe une plume. En haut, au-dessus du sujet principal, on voit passer, sur un fond de couleur dorée un vol de colombes portant des rameaux d'olivier.

Ainsi, je voudrais exprimer, par les attributs placés à la droite du Livre, la vaillance de ces enfants qui ont donné leur vie pour sauvegarder des atteintes du vent barbare la flamme de la lampe sacrée — et je voudrais qu'on voie, dans la lyre et la plume, les nobles objets qui servaient à

l'expression de leur pensée, et qu'ils ont quittés pour prendre les armes. Les colombes, enfin, qui ornent la partie supérieure et qui apparaissent de chaque côté en haut du cercle, représentent cette paix si âprement poursuivie et si chèrement achetée. Quant au sujet lui-même, ce que je puis vous en dire n'ajouterait rien à ce que vous en savez déjà. C'est son exécution, maintenant, qui décidera de votre impression. Il pourrait se définir simplement ainsi: "A travers les ombres de la nuit, la Jeunesse chemine, portant le flambeau de l'Esprit."

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MISS KATHERINE WARREN, whose initials appeared at the end of two of the contributions to the preceding issue of the NOTES, has gone to the Yale Library.

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MRS. M. F. BALL is now on the staff of the United Engineering Societies' Library in New York.

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THE financial statements for the year ending last June show that the Library's independent income was $144,423.86 and the expenditures $199,469.28. Of the income, $40,014.03 was the interest on funds given to provide for the purchase of books, and $6,280.35 was from gifts for immediate use in buying books. The interest on funds and gifts for special purposes, such as the Farnsworth Memorial, the Theatre Collection and the equipment of the Treasure Room, amounted to $20,093.91. Other funds available for the general purposes of the Library yielded $48,387.35. The balance, entered as 'Deficiency of general income,' is $60,723.

The amount paid out for books was $51,980.07 which does not include $12,740 spent for books for the special libraries, purchased by the Accessions Department and treated as a part of the college library; for salaries, services and wages, over $67,390; library expenses, $13,553.38; and upkeep of the building, $34,801.83.

A LOST MANUSCRIPT

THE Library received last month, as a gift from Dr. A. S. W. Rosenbach of Philadelphia, a manuscript of Scottish Ballads which is of absolutely first-rate importance. The discovery of this manuscript eight years ago was a matter of intense interest to such ballad-students as learned of its existence. It was purchased by Mr. Marsden J. Perry of Providence, who allowed Harvard College to have a photostat copy. The document itself was bought, along with the rest of Mr. Perry's Shakspere library, by Dr. Rosenbach in 1919. His generosity in presenting it to the Library completes in the most gratifying way one section of that extraordinary body of manuscript materials (forming part of the Harvard collection of folk-lore) made by the learned devotion of Professor Child as the basis for his great work on 'The English and Scottish Popular Ballads.' The manuscript also clears up a very pretty little mystery which baffled Mr. Child and his friends and correspondents for a long period of years.

This codex is a complete copy, in the handwriting of Joseph Ritson, of that famous 'William Tytler Manuscript' for which Mr. Child and his helpers in England and Scotland searched in vain for some thirty years and which they finally gave up for lost. The details make an interesting episode in the history of balladry and involve many distinguished names and a good deal of literary history.

In or about 1783, eight years after the appearance of the third edition of Percy's 'Reliques,' and at a time when the traditional ballad was much in the minds of scholars and men of letters, William Tytler (1711–1792), the celebrated defender of Mary Queen of Scots and the author of an important essay on Scottish Music, requested Mrs. Anna Brown to furnish him with such ballads as she could remember. Mrs. Brown (born in 1747) was a daughter of

Thomas Gordon, Professor of Humanity at King's College, Aberdeen. She was the wife of the Rev. Andrew Brown (D.D., Aberdeen, 1793), minister of Falkland from 1773 to 1783, and from 1783 until his death in 1802 minister of Tranent. She had learned her old songs when a child, mostly from her maternal aunt, a Mrs. Farquharson, daughter of William Forbes of Disblair, in part from her mother and from a maidservant long in the Forbes family. Mrs. Farquharson lived at Allanaquoich, which Professor Gordon (in a letter to Tytler quoted by Dr. Robert Anderson in a letter to Percy and also by Scott in the 'Minstrelsy,' and copied in full in this Ritson manuscript) describes as 'a small estate near the sources of the Dee, in the division of Aberdeen called Braemar, a sequestered, romantic pastoral country.' 'She had a tenacious memory,' he continues, 'which retained all the songs she had heard the nurses and old women sing in that neighbourhood.' After her husband's death she lived in Aberdeen, and 'being maternally fond of my children when young, she had them much about her, and was much with us. Her songs and tales of chivalry were a high entertainment to their young imaginations.'

In response to Tytler's request, Mrs. Brown sang or dictated to her nephew, Robert Eden Scott, then a boy of fourteen and afterwards Professor of Moral Philosophy at Aberdeen, twenty ballads — including Kempion, King Henry, Gil Brenton, The Twa Sisters, Young Bekie, Child Waters, and others of equal excellence. Before the collection was sent to Tytler, however, she learned that he was particularly eager to have the tunes. In supplying this deficiency she and her nephew found so much difficulty in the notation, that they decided to make a selection. The result was a second manuscript, containing fifteen pieces with the airs, which was presented to Tytler by Professor Gordon in 1783. One of these, Clark Colven, was additional, the other fourteen were repeated from the former manuscript, but all fourteen

were carefully revised by Mrs. Brown in accordance with her better second memory. The first manuscript (of twenty pieces) Mrs. Brown supposed had been destroyed as useless, but it was kept by young Robert Scott, and was presented by him in 1799 to Robert Jamieson, who used it extensively in his celebrated collection of 'Popular Ballads and Songs' (1806). After Jamieson's death it became the property successively of Adam Sim and Dr. David Laing, and it is now preserved among the Laing MSS. in the library of the University of Edinburgh. Laing sent it to America for Mr. Child's use in 1873 and allowed him to have it copied for the Harvard Library. It is known to scholars as the Jamieson-Brown MS.

The second codex (of fifteen ballads, with the airs) is known as William Tytler's Brown MS. On Tytler's death in 1793 it passed to his son, Alexander Fraser Tytler (1747–1813), Judge Advocate of Scotland, afterwards a judge in the Court of Session with the title of Lord Woodhouselee, and it remained in the possession of his family for many years, until it disappeared — nobody knows when. Meanwhile Ritson comes into the story.

In 1792 Ritson was hard at work in his chambers in Gray's Inn on his two-volume collection of 'Scotish Songs,' which appeared in 1794. Ritson's merits and defects are too familiar to be dwelt on. He was equally noted for his irritable disposition, his enthusiastic accuracy, and his vegetarian principles. Sir Walter's stanza will suffice:—

As bitter as gall, and as sharp as a razor,
And feeding on herbs as a Nebuchadnezzar;
His diet too acid, his temper too sour,
Little Ritson came out with his two volumes more.

Ritson had been in correspondence with William Tytler and now wrote to Alexander, asking for materials. His letter, dated December 20, 1792, is among the papers at Aldourie Castle near Inverness, the seat of the Fraser

Tytlers, and there is a copy among the Child MSS. in our library. Fraser Tytler at once communicated with Professor Gordon, who, in the letter of 1793, just mentioned, gave full permission for any use which his correspondent or Ritson might choose to make of William Tytler's Brown MS. It was sent to Ritson accordingly, and he returned it, with due thanks, in the following year. Meanwhile he had transcribed it, in his beautiful copper-plate hand, and it is this transcript which Dr. Rosenbach has presented to Harvard. It can be dated very closely, for Ritson must have made the copy between January 19, 1793, the date of Gordon's letter, and July 17, 1794, the date of his own letter to Fraser Tytler, returning the original. Ritson took nothing from the manuscript for his two volumes. Indeed, in his letter of thanks he expresses a poor opinion of Mrs. Brown's texts. 'From the introduction to my recently publish'd collection of 'Scotish Songs'...,' he remarks, 'you will perceive that I do not consider the publication of these pieces tending to enhance the reputation of your lyric poetry.' The passage to which he thus refers is comical enough. Such ballads, he says, are 'rather remarkable by a sort of wild whimsical puerility of idea, barrenness of language, and neglect of rime; by a total want, in short, of every thing for which poetry, even of the vulgarest kind, is entitled to admiration or allowance.' We must forgive Ritson for these wild and whirling words, since he not only copied the ballads which he so despised, but furnished a list of them in a foot-note. This list tallies exactly with the contents of our manuscript.

After its return by Ritson in 1794, William Tytler's Brown MS. was several times lent — once too often, as it seems. Walter Scott had it in 1795 and copied all or most of its contents into a MS. now in the Abbotsford Library — but his copies were by no means exact. Indeed, they are practically worthless, since he made hundreds of changes, partly on the basis of his own recollection of

the ballads as he had heard them sung, partly at the dictate of his own unaided fancy. Besides, the Abbotsford MS. is mutilated, several pieces being torn out, probably for use in preparing copy for the 'Minstrelsy.'

In or about 1800, when the 'Minstrelsy' was well under way, Scott seems to have borrowed the manuscript again. At all events, the 'Minstrelsy' of 1802 makes extensive use of it, and also of still another collection, containing nine pieces, written down by Mrs. Brown in 1800, at Alexander Fraser Tytler's request, expressly for Scott, and now known as Alexander Fraser Tytler's Brown MS.

In 1800, then, there were three different Brown MSS. in existence: the Jamieson-Brown MS., William Tytler's Brown MS., and Alexander Fraser Tytler's Brown MS. The first was in Jamieson's hands, and the other two, which Scott used, were in that same year fortunately lent to Dr. Robert Anderson of Edinburgh, the editor of the British Poets and the biographer of Smollett,—*fortunately*, since Anderson sent Bishop Percy a list of the contents of both, with the first stanza of each ballad and a note of its length. This important letter was printed in 1848 in the seventh volume of Nichols's 'Illustrations.' Its value is rendered nugatory by the discovery of the Ritson MS., but until this came to light Anderson's list has been indispensable.

In Anderson's letter the ballad mystery already referred to, takes its origin. One of the pieces he enumerates as found in William Tytler's Brown MS. is entitled 'Young Betrice.' The stanza that he quotes is not sufficient to identify the ballad, and no such title occurs elsewhere. It was the presence of this stranger in Anderson's list that gave a specially keen edge to Mr. Child's eagerness to recover the MS. Every effort was made by the Fraser Tytler family. Miss Mary Fraser Tytler (afterwards Mrs. G. F. Watts) went through the books and papers at Aldourie Castle with the utmost care — not only those in the library, but a whole lumber-room full of

letters, documents, and volumes. She found some interesting items — including a copy (now revealed as inexact) made by her grandfather of two of the ballads from the MS., but the thing itself was not to be found, though it certainly had been returned by Scott and by Anderson. The MS. of 1800, however, was not lost, and she sent Mr. Child a traced copy.

We now know — by inspection of Ritson's transcript — that 'Young Betrice' is a misprint, or a miscopying. The title should be 'Young Bekie.' The poem is not a form of 'Hugh Spencer,' as was conjectured, but of 'Young Beichan' (Child's No. 53), a ballad best known to modern readers as 'Lord Bateman' — a favorite with Dickens and utilized with effect in the once popular play of Rosedale.

This is only one of many reasons why students of balladry will be glad to know of the discovery of Ritson's manuscript, which has found so appropriate a resting place in the Harvard College Library. G. L. K.

THE PRINTED CARD WORK

In 1910 the Library decided to adopt the standard size catalogue card, with all its dependent demands for new and larger trays and cases, and the replacement of a million and a half small cards by new ones. Of the libraries already using the standard card, Library of Congress and John Crerar were printing their titles. By replacing our small cards with their printed cards, 30 percent of the Harvard cards were secured at once.

But the introduction of high cards into trays of low cards makes the catalogue hard to use and mars its appearance. The high cards become bent and dog-eared while the small cards are often concealed and overlooked. The small cards therefore had to be copied as promptly as possible. A typed copy was possible; a printed one preferable, but more expensive. To print, or not to print; that was the question.

But why soliloquize if something might be gained by Spreading the News? If other libraries should desire our cards,— to replace written cards, as bibliographical additions to their catalogue, or as an indication of where a certain book might be found,— the money procured from the sale of the cards would help toward defraying the expense of at least the printing. So much we hoped to obtain. Such is the reason for our Printed Card Work.

At the beginning we printed the titles as they stood, giving them little or no revision, except where the previous work was noticeably poor and incomplete. The work progressed rapidly. Later we decided to bring our cataloguing more into accord with the practice of the Library of Congress. We had already adopted many of its forms of entry; now we decided to add to our cards the publisher's name, and the paging, except where it was more than ordinarily complex, or an unpaged volume was large and would require an appreciable amount of time for collation. Formerly we gave the publisher only for books printed before 1600, and the paging for similar books, and also for later books having less than 100 or more than 600 pages.

These later improvements necessitated the comparison of every title with its book. The preparation for printing was encumbered and decreased in speed, but each title was fully revised, even recatalogued if necessary. The whole process of preparation, step by step, may be expressed in the following, rather lengthy and 'jabberwocky' resumé.

Trays from the Official Catalogue (that consulted by the Staff) and from the Public Catalogue are compared. The titles are selected for printing. The accession information is transferred from the Official Card to the Public Card. The cards are interchanged in order that the record of the book may not be missing from the Public Catalogue even temporarily. A numbered tab is placed in front of each title, and the titles are typed on sheets of paper.

These sheets are sent to Library of Congress to be checked up to avoid duplication in the cards of both libraries. When the sheets are returned, the tabs and cards are removed from the trays. The cards are numbered consecutively and the corresponding titles on the sheets are given the same number. Colored memoranda inscribed 'Many cards removed for printing' are inserted in the Official Catalogue as a warning. The cards are pasted on uniform sheets of paper which supply ample room for editing. The call-numbers are copied on call-slips and the books sent for. The books are replaced by the usual dummies on the shelf. The authors are checked up with the Catalogue of the Bibliothèque Nationale. Then the real editing begins.

Anonymous works, works entered under initials, or under authors with only one initial as forename, are given special attention. In the main we are glad to conform to Library of Congress entries, but we make some exceptions. One is, not to use all the discovered names of an author, when his consistent practice is to use only one, or a choice from them,— and this is gradually coming to be the practice of the Library of Congress. We continue our own practice in some cases, when we are convinced that it is the one more familiar to those using our catalogue, or when a change entails considerable expense. We do not add extensive bibliographical notes; for we cannot spend time in the research necessary to give them permanent value.

The size of the card and the incompleteness of the former cataloguing are the chief factors controlling the choice of titles for printing. Certain definite exceptions have been made for other reasons. They are: all departmental titles; titles whose shelf-classification is temporary; and German inaugural dissertations, which on the whole are less valuable than the German 'programs.'

From the titles at first chosen for printing we finally reject certain classes and type them instead. We type

incomplete works, titles whose new changed entries have thrown them out of the alphabetical sequence, titles that have proved of slight value, titles which Library of Congress will print later, and titles similar to Library of Congress titles (i.e. the same in imprint and paging but differing in the edition).

Special problems in classifying and cataloguing are referred through Mr. Currier to the Catalogue Department for reconsideration. When all are ready for the printer, they are reviewed by Mr. Lane, who makes corrections and suggestions.

Each shipment sent to the printer consists of 320 titles, divided into 20 galleys. Two proofs are received. The first is compared with the copy and sent to Mr. Lane, who reads it over. The second, incorporating the corrections indicated on the first, goes back to the printer.

When the cards are received from the printer, those needed for references and classifications are sorted out, and the appropriate headings typed on them. The cards for Reference Libraries are also picked out and forwarded. Then the cards are filed, displacing the old small cards in the Public Catalogue and the colored memoranda in the Official Catalogue.

The Printing Work affords a broad survey of the fields of cataloguing and classifying. It includes advantages other than the insertion of a printed card, and presents points of interest to the editor. During the process some duplicates are rejected, those that are kept are brought up for the more recent treatment. The missing parts of incomplete works are ordered. Books which have interchanged numbers in the mechanical process of lettering, and cards with wrong numbers, are righted. Standard cards missing in one catalogue or the other are supplied.

The prolific well-known authors are treated more fully than others. Of these DeFoe was interesting. Under Mr. Lane's guidance and with the help of Trent and other bibliographies, many controversial works were straight-

ened out. Some no longer attributed to him were taken away and put under their proper entries, and others, now definitely assigned to him, were collected from various parts of the catalogue and entered under his name. The importance, and the difficulty, of this revision was brought home to us by the fact that, after it was done, an inquiry from a Western University brought to light the fact that we possess a rare volume which was virtually lost because it was still catalogued only under the name which appears on the title page.

The contributions from the Harry Elkins Widener Collection are interesting as special editions, for the evidence of former ownership, or for their binding and illustrations. Such are the editions of Dickens issued in parts and in their original wrappers, supplementing those which came from Professor Norton's library; the virile Cruikshank illustrations (cartoons with a mission); and the charming original drawings for Kate Greenaway's publications.

Dr. Coolidge contributes to the venture his interest and support. The cost of printing has again increased. Including the last increase, it is more than double the original figure. We are forced to increase the price of our cards to subscribers. Thus, once more, To print, or not to print: that is the question. E. C. F.

EARLY OWNERS

It is diverting and instructive to come upon many of the volumes from James Russell Lowell's library among the Old French texts in the stacks. Most of them Lowell must have picked up in off hours during his stay in Paris or his ambassadorship in London. Though a few are signed 'Elmwood' with the date usually 1877, the greater number have the words 'J. R. Lowell, Paris 1873' or 'J. R. Lowell, London, 1883.'

Textual corrections and marginal notes bear witness to the reading not of the poet but of the professor. Yet

the comic spirit of Hosea Biglow sometimes puts forth its head from under the teacher's gown. Among the poems of Watriquet de Couvin there is a short praise of the Virgin, *Ave Maria de Nostre Dame*. The artistry consisted in a rhymed assonance, built upon 'mari,' at the end of each of the forty lines: mariaige, marions, etc. The repetition seemed ludicrous to Lowell. To the last lines,

'Car par Maria marie on
Marie en gloire et marion'

he added 'Sweet Marie!'

The volume of Chandos Herald's poem *Le Prince Noir* tells its own story. For the first eight pages the pen notes are numerous and careful. For some ten or twelve more the notes are in pencil, shorter and fewer. The rest of the poem must have been read, but only here and there does a check mark, an exclamation point, or correction of a mistranslation in the English version at the bottom of the page show that Lowell even turned the leaves. Inside the front cover of the volume is the explanation in a poignant autobiographical note: 'J. R. Lowell, 31 Lowndes Square, London 1883. The v. r. [variant readings] in the margin are mainly from the Roxburghe Club edition. My eyes failed me for a thorough collation.' A. L. Hench.

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THE LIBRARY has a valuable collection of shorthand text-books dating back to the seventeenth century. Of these the most interesting, for the historian as well as for the bibliographer, is the small volume entitled 'Short-Writing,' printed for John Hancock, London, in 1698. The sub-heading of the title page is as follows:

'The most Easie Exact, Lineal, and Speedy
METHOD that hath ever been Ob-
tained or Taught.
..... Composed by .....
THEOPHILUS METCALFE,
Author and Professor of the said
ART.'

In the words of the author this system of 'radio-stenography,' was devised to enable the student 'to take any Sermons or Speech, being treatably spoken, word for word, as many hundred men and women in this City of London, which have learned only by the Book, worthily manifest. Its useful for Ambassadors, Messengers and Travellers, for the ready and speedy description of Places, Manners, Customs, Policies and Government of each Nation. It serveth for each other use, which I leave to those who can better judge of the best and most profitable uses hereof."

The system is presented in short, explanatory chapters, with complemental tables and numerous examples of words commonly in use. It is based on phonetic spelling, as in modern shorthand, but it carries this to such an extent that it tends toward a certain obscurity of definition. 'Daughter,' for example, is written 'dater'; and 'laughter' as 'later.' Although Metcalfe claims that his system is easily learned by 'the meanest capacity,' one student of present-day stenography finds it exceedingly difficult to master the more advanced portions.

The chief interest in the book, however, lies not in its technical aspect, but in the fact that it once belonged to Edward Holyoke, President of the College from 1737 to 1769, who apparently used this system of radio-stenography to a very considerable extent not only in writing his sermons, but also in connection with his duties as president of the college. In the possession of his descendants are a number of Mr. Holyoke's shorthand diaries, containing, for the most part, notes of sermons. Far more interesting than these are Holyoke's college records, portions of which are also in shorthand. We know his theological doctrines, but of his ideas relative to education and the administration of college affairs we know comparatively little. I am at present engaged in an endeavor to decipher and transcribe Mr. Holyoke's notes. If this can be accomplished, there is good reason to believe that matters of historic interest may be brought to light.

Stuart Huckins.

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